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E. J. IDDINGS
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Third Clothing Bulletin

(REVISED)

By

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Extension Specialist in Clothing

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COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO UNIVERSITY OF IDAHO COLLEGE OF AGRICULTURE AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

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Requirements for Third Year Clothing Members

1. Make an inventory and keep a clothing account throughout the year.
2. Plan a costume suitable for either sportswear or summer afternoon wear.
3. Make the sport dress or summer afternoon dress and two articles of underwear suitable for wear with the dress.
4. Make a lunch cloth with napery hem and mitered corners.
5. Score each article made.
6. Keep a record of your work, and send in your record book.
7. Exhibit, at community, county, or district fair, the articles you have made.

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Third Clothing Bulletin

By

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Problem I

INVENTORY AND CLOTHING ACCOUNT

YOUR first problem is the taking of an inventory and the keeping of a record of the money spent on your clothing during the year. These records will be used as a basis for your clothing plan or budget in the fourth year project.

You have already learned a good deal about making simple dresses and underwear for yourself and taking care of your clothes so that they will wear well and look well as long as you wear them, but your clothing problem includes more than making and caring for your clothing.

Every 4-H girl also should begin to take some responsibility for the planning of her entire wardrobe, with the aim of making it as complete and as well suited to her needs as she possibly can.

You should know how much money is spent for your clothing, and learn how to use this money wisely. This is especially important if you haven't much money to spend, for then you cannot afford to make mistakes. A small allowance carefully apportioned among the various articles you need will produce better results than a larger amount haphazardly spent.

The first step is to take an inventory of the clothes you have on hand at the beginning of the project. Look them over carefully.

1. List on pages 5 and 6 all those garments that are in wearable condition.

2. Clean, mend, or remodel those that have possibilities for further wear for yourself or other members of the family.

3. Give away any articles you cannot use for yourself or your own family.

4. Discard those that are worn out. Perhaps some of these can be used in making rugs.

An inventory is helpful in the following ways:

1. It tells you whether or not you are making full use of the clothing and materials you already have. You may discover some that have been put away and forgotten.

2. It may show up some mistakes in buying that can be avoided. Think about each article as you list it. Do you find any dresses that you have tired of before they were worn out? This is likely to happen if you chose a design or color that is too extreme or conspicuous, or that is not suited to you. Do you have any articles of clothing, that, even though they are attractive and becoming, do not fit in with the rest of your wardrobe?

3. Having gone over your present wardrobe carefully, you should be better able to plan the new clothing you need.

The second part of this problem is the keeping of an account of all money spent for your clothes during the year, both ready-made clothing and that made at home. List this on page 7.

At the end of the year, study your clothing account not only to see how much has been spent, but also to decide whether you could have spent it to better advantage. Could you improve on any of your choices another time?

Clothing Inventory

Date.....

Outer Clothes (Coats, Dresses, Hats and Shoes)	Occasion (School, Dress, Sport, Home, etc.)	Condition (Good, Fair Poor)	Ready Made	Home Made	Cost When New

Underwear Including Hosiery	Occasion	Condition (Good, Fair, Poor)	Ready Made	Home Made	Cost When New
Accessories (Scarf, Bag, Gloves, Handkerchiefs, etc.)					

Clothing Account

Date	Garment Bought	Occasion	Ready Made	Home Made	Cost

Problem II

Planning the Costume

I. Appropriate Dress

Every 4-H club girl should look the part. She should be suitably dressed for the occasion whether that occasion is a day at school, a Saturday morning of housework, a picnic, or a party.

Naturally every girl likes to be well-dressed. But in order to do this she must think of more than just having a pretty dress. Before you buy or make any article of clothing, ask yourself: Where shall I be likely to wear this? What shall I be doing? At what time of the year and time of day shall I wear it? Then choose the best possible style, color, and material for the use you intend to make of this particular garment.

Most of us cannot have a different dress for every occasion; therefore we must choose those that will be appropriate for several different uses. The fewer clothes we can have, the more care we should take in selecting them. For example, you might buy a party drss that was so dressy that it was suitable for wear only in the evening. A less elaborate one, just as attractive, could be used for afternoon parties and for church in addition to evening parties. Or you might buy a knicker suit that was suitable for hiking and camping. Unless you have a great deal of opportunity to wear this type of suit, a flannel sport dress or sweater and skirt might be used for this sports wear and also for school.

Probably most club girls need clothes suitable for working at home, for school, and for social affairs.

Too often no attention is paid to clothes for work around the home. Any old or half-worn garment, perhaps even a shabby party dress, is put on with no thought of its slovenly, unbusinesslike appearance. Dressed in a simple, attractive, comfortable, easily laundered, short-sleeved cotton dress, you will look, and feel, ready for work. When you come home from school at night, it is well to change from your school dress to such a work costume, or at least to have a smock or cover-all apron to slip on over your dress.

School is a business, not a social occasion, and you should dress accordingly. No doubt many girls do not realize that they are showing poor taste when they wear party dresses, high-heeled shoes and showy jewelry in the schoolroom. Each of these may be beautiful in itself, but loses its beauty when worn at the wrong time and in the wrong surroundings.

For warmer days, simple, washable, sport dresses, or blouses and skirts, are suitable. For winter, wool sport dresses, blouses and wool skirts, or skirts and sweaters, are worn.

When you think of the walking, play, and exercise that go with school activities, you can easily see why low-heeled, comfortable sport shoes are an appropriate choice.

Berets and plain sport hats of felt can be worn throughout the entire school year.

Do not forget that jewelry is out of place at school. A wrist watch may be worn, for it has a real use. A simple pin, a bright scarf, tie, or handkerchief is suitable if it fits in with the rest of the costume, but, if you really have good taste, you will save your party jewelry for parties.

Clothes for parties and other social affairs may be made of gayer colors, finer materials, and more frivolous designs than those for work and school. Keep in mind, however, that simplicity always shows better taste and gives a more youthful appearance than does elaborateness. Therefore, even for party clothes, take care not to have too much trimming, or too much or too showy jewelry. You do not need it, and it will detract from your appearance.

No matter how lovely your beads, bracelets, or pins are, leave them off unless they are just right for the dress you are wearing.

II. Choosing the Costume

You are to make *either* a sport dress *or* a summer afternoon dress, and two undergarments suitable for wear with the dress.

Before deciding which type of outfit you will make, think over the occasions for which you need clothes, and try to choose the one that will be most useful to you and will fit in with the clothing you already have on hand.

III. Dress

1. *Design*

Review material on choosing the design and pattern, in the *Second Clothing Bulletin,* Problem IV.

The design chosen for your dress must be suited not only to you, but also to the occasion, type of dress, and material used.

A sport dress has straight, trim, more or less tailored lines, and is made of durable material; while a summer afternoon dress should have softer lines, a more frivolous (but not fussy) design, and be made of lighter, daintier material.

Be sure that your design is suited to your cloth. A stiff material will not fall in soft lines; a sheer, soft material will not tailor well.

The lines of the various parts of the dress must harmonize; that is, must seem to belong together. Do not use too many different kinds of lines (curved, square, pointed) in the same dress.

Keep the design simple and plan the trimming to agree with

the foundation lines of the dress. Never use trimming that looks "added on."

Avoid "spotty" effects in color. The same color repeated in different parts of the dress should be planned so that the eye moves easily from one part to another.

Choose a design that is comfortable. A dress that is tight or binding is unhealthful, and also prevents you from looking your best, because you cannot feel at ease when wearing it.

Work for individuality and style in the design of your dress. Try to give it some individual touch that lifts it out of the ordinary, yet does not make it too "different" or freakish.

2. *Color*

Review material on choice of color in the *Second Clothing Bulletin, Problem IV.*

The color selected for your dress should be becoming to you. It should also harmonize with the other articles of clothing you may be planning to wear with it, such as coat, hat, or shoes. Keep in mind the idea of working toward one color as the foundation color for your wardrobe, and planning all other colors to harmonize with this one. Blue and brown are good foundation colors.

Choose a color appropriate to the occasion. Bright, gay colors are suitable for sport outfits; while softer, daintier colors should be used for summer afternoon dresses.

Colors for trimming and accessories must harmonize with the color or colors of the dress. Buckles, buttons, ties, or other ornaments that are off-color can ruin an otherwise pleasing effect.

3. *Materials*

Materials suitable for each type of dress are suggested here, but, since styles change each season, other fabrics will be acceptable, if appropriate to the type and design of dress.

Sport Dress—wash silk, rayon, silk crepe, pongee, shantung, English broadcloth, pique, cotton mesh materials.

Summer Afternoon Dress—sheer cotton materials such as voile, dimity, dotted Swiss, batiste, organdy; soft rayon fabrics of good quality.

IV. Underwear

Plan two articles of underwear appropriate for wear with the dress you are to make.

1. *Design*

Since the underwear is the foundation for the dress, it should be planned to give a smooth, well-fitted effect. Bulky, stiff, or poorly fitted undergarments detract from the appearance of the dress. A fitted dress requires underwear of fitted lines.

Slips may be fitted by princess lines, by darts, or by cutting on the bias of the material. Bloomers or shorts are cut with fitted lines or with yokes, so there will be no extra fullness gathered in at the waistline.

A stout girl should be particularly careful to avoid extra bulk in underwear, while the thin girl can stand more fullness in the designs she uses.

Trim, tailored styles are best for underwear to be worn with sport costumes. Daintier types may be chosen for the afternoon dress.

A rounded line at the top of the slip is considered better design than a straight camisole line, as it repeats the natural round line of the neck.

2. *Color*

White and pastel colors are always in good taste for underwear. For a dress of sheer material, a deeper color is sometimes chosen in order to bring out a certain tone or to deepen the color of the dress. Since the purpose of underwear is to improve the appearance of the outer dress rather than to call attention to itself, it should never be conspicuous in color.

3. *Material*

The kind and weight of cloth used will depend upon that of the outer dress. A smooth, slippery material is excellent for a slip as the dress will not cling to it.

Light-weight cotton or mercerized underwear materials, pongee, wash silks, or rayon fabrics of good quality may be used.

Problem III

Making the Dress

I. Choosing the Pattern

Sport Dress. Choose commercial pattern for one-piece dress, two-piece dress, or dress with jacket. Dress may be sleeveless, or have short kimono or set-in sleeves.

Summer Afternoon Dress. Choose a suitable commercial pattern. It should be simple, yet have individuality and style.

II. Using the Pattern

Study the pattern and pattern envelope. If there is more than one design given, decide which one you will use; select the correct pieces of the pattern, and put the others back in the envelope.

You should know and *use* the marks which tell how much is allowed for seams on the edges of the pattern. This allowance

may be marked by perforations (holes) or a broken line. If no seam allowance is marked, the pattern envelope or direction sheet will tell you how much is allowed, usually three-eighths of an inch.

Notches in the pattern along the seam edges show where the various parts should be joined together.

You will find markings to indicate which parts of the pattern are to be placed on the straight thread, and on the fold of the material, also markings to indicate the placing of trimming.

Test the size of the pattern by pinning it together and holding it up to you. Notice the length, position of waist line, width through bust and hips, and width and length of sleeve.

Alter the pattern if necessary, using directions in the *Second Clothing Bulletin.*

III. Preparation of Material

Press the material and straighten the edges if necessary.

If cotton material has not been pre-shrunk, it is a good plan to shrink it before making the dress so that you can fit it correctly and not have to make any extra allowances.

To shrink the cloth, leave it folded, and place it in a pan of warm water. Leave it until the water is cold, then press the water out carefully. Do not wring or twist the cloth, for by so doing, you may put in wrinkles that will be hard to iron out. Hang the cloth smoothly over a line to dry. Iron it while it is still slightly damp.

IV. Cutting Out the Dress

Place the pattern on the material, planning the placing of all pieces before doing any cutting. The direction sheet which comes with the pattern often gives charts showing economical placing for various widths of material.

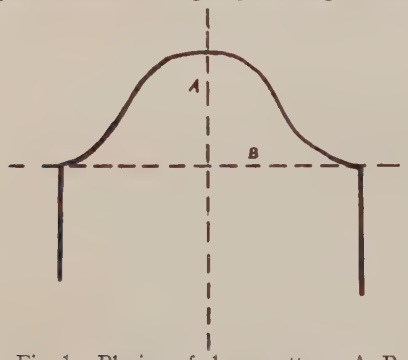

Fig. 1.—Placing of sleeve pattern. A. Position of lengthwise thread. B. Position of crosswise thread.

Be sure that each piece is placed on the correct grain of the material. *Fig. 1* shows correct placing of sleeve pattern.

Pin pattern in place with pins perpendicular to the edge of the pattern.

Cut along the edge of the pattern with long, even strokes, in order to get a true line.

Cut notches *out* from the edge of the pattern rather than *in*.

Mark trimming or fitting lines through the perforations with tailor's chalk or tailor's tacks before you remove the pattern.

To make *tailor's tacks*, use a long double thread, and take a stitch through the material at the perforation at the beginning of the line you wish to mark. Take a second stitch on top of the first, allowing this stitch to form a loop. The thread is carried along from one perforation to another, forming a loop between. Clip these loops and remove the pattern. If the material is double, pull the two thicknesses apart and clip the threads in the center, thus leaving a marking of thread on each thickness (*Fig. 2*).

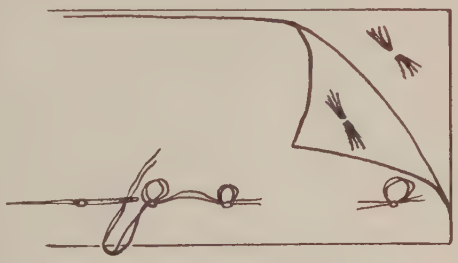

Fig. 2.—Tailor's tacks.

Make any necessary piecings, using a plain seam along the straight threads of the material, matching the design if necessary. Press the seam flat, and overcast the edges. If selvedges are seamed, clip through the heavy edges every two or three inches to prevent the seam from drawing up and puckering.

V. Fitting

Baste the dress together on the seam lines and try it on. Notice the following points:

Fig. 3.—Dart at front underarm.

Is the dress the correct size? Width at bust and hips can be adjusted by taking up or letting out underarm seam.

Does the dress hang evenly, not swinging to the front? A dart at the underarm will help to correct this fault (*Fig. 3*).

Are the underarm seams and center front and back lines perpendicular to the floor?

Is the armseye line correctly placed, not extending over the point of the shoulder?

Is the sleeve the correct length and width?

Does the sleeve hang straight, with the lengthwise thread from the highest point of the sleeve to the elbow and the crosswise thread straight around the sleeve at the level of the armpit?

Is the neck line cut correctly? Does it fit smoothly? If there is fullness at the neck line in the back, it may be taken up in the form of pin tucks (*Fig. 4*).

Fig. 4.—Pin tucks at back neck line.

VI. Seams and Finishes

When you have made any necessary changes in the fit of the dress you are ready to begin the actual sewing.

Be sure you have thread the right size, color, and kind (cotton, mercerized, or silk) for your material.

Adjust your sewing machine to correct tension and length of stitch and test the stitching on a sample of your material before starting to stitch your seams. On sheer, soft materials it is sometimes necessary to cut strips of paper and place them under the seams when stitching, in order to prevent the cloth from puckering. This paper is then easily pulled away from each side of the stitching, leaving a smooth seam.

Choose the kind of seam best suited to your material, the type and design of your dress, and the various parts of the dress.

A plain seam, with edges overcast, notched or self-stitched (each edge turned under and stitched against itself) is inconspicuous and smooth-fitting. It is good for shoulder, underarm, and sleeve seams.

French seams are permissible for sheer, fine materials and for straight seams on medium-weight cotton materials. Do not use them on heavy materials, on curved or bias lines, as in flare skirts, and *never* in sewing the sleeve into the armseye.

Stitched fell seams may be used for a tailored sport dress.

A lap seam gives a smooth, flat finish for sewing the waist and skirt together or joining a yoke to waist or skirt. This seam is made by turning under the seam allowance on one edge to the wrong side, lapping this folded edge over the piece to which it is to be joined, and stitching close to the fold on the right side. A piping may be inserted in this seam. *Fig. 5* shows piping basted to folded edge.

Fig. 5.—Piping (bias) basted to folded edge.

A plain seam should be used to sew the sleeve into the armseye. If this seam is overcasted, the stitches should be taken close together to prevent fraying of the edges. A binding is an excellent finish for this seam. Use a soft, lightweight bias tape, or a true

bias strip of your material if it is not too heavy. Trim the armseye seam before binding it, for a binding on a wide seam allowance fills in the armseye making it ill-fitting and uncomfortable.

Your seams will be judged by:

(a) Kind used
(b) Width in relation to material
(c) Evenness of width
(d) Length and tension of machine stitch
(e) Neatness (good lines, no folds or pleats, threads fastened, well pressed)

Your dress will have a neater, trimmer look if you press each seam and finish as soon as you complete it, rather than leaving all pressing to be done when the dress is finished.

Press silk material on the wrong side and as little as possible, using an iron that is not too hot, for heat may injure the silk and cause it to wear out more quickly. Silk should not be dampened for pressing unless it is absolutely necessary, and then great care should be taken not to waterspot the material.

The main seam lines are usually sewed up first, unless your dress has some finishes such as a placket, neck facing, pocket or bound buttonholes, that are more easily put in before the seams are stitched.

Cut the neck and collar line exactly by the pattern unless you wish to change the design. The neck line should lie flat and smooth. It is a good plan, particularly with soft materials, to stitch around the edge of the neck line so that it will not become stretched out of shape as you try it on or as you stitch the collar, binding, or facing to the neck edge.

The finishes used for the sport dress should be rather plain and tailored, and may include pleats, tucks, yokes, pockets, collar and cuffs, or buttons.

The afternoon dress will have softer lines, as in ruffles or flares. Consider both color and texture in choosing a trimming material. Organdy might be used with dimity, lawn or flaxon with dotted Swiss, lace with voile.

French Binding. For a light-weight cotton material you may wish to use a French or double bias binding on neck or sleeve edges, or on the outer edge of collars and cuffs.

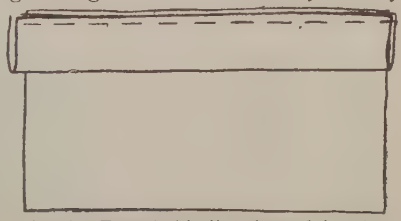

Fig. 6.—French binding basted in place.

Cut a strip of true bias four times the desired width plus two seam allowances. Fold this lengthwise through

the center with the two wrong sides together. Place it to the right side of the edge to be bound, the raw edges of the binding even with the raw edge of the material. Baste, a seam's width from the edge, and stitch in place. Turn the binding over to the wrong side, and fold the edge just to the line of stitching. Hem this folded edge down, by hand, catching the stitches into the line of machine stitches.

Ruffles may be gathered, or material shirred, by loosening the tension and lengthening the stitch of the sewing machine, then stitching along the lines you wish to gather. This method saves time and makes even gathers. You should try out a sample to be sure the gathering thread will pull along easily before you stitch directly on the garment.

The sleeve should be put in after the neck finish is completed. Great care should be taken in placing the sleeve correctly in the armseye. Match the corresponding notches on sleeve and dress, and pin these points together in a plain seam to the wrong side, placing pins perpendicular to the seam line. Holding the sleeve toward you, continue pinning it in place around the top of the armseye from one notch to the other, easing in a little extra fullness.

The sleeve should fit smoothly, but is made a little larger than the armseye in order to give more ease through the upper part of the arm. The sleeve must not be gathered up to fit the armseye.

Baste the sleeve in place, still holding your work so that the sleeve is toward you.

Try on the dress to see that the sleeves fit correctly before stitching them in place.

VII. Hem

The bottom line of the skirt should be evened by having someone measure up from the floor the number of inches from the floor you wish the dress to be when finished, and mark a line on the skirt with pins or tailor's chalk.

The finish used will depend on the material and design of dress. A rather tailored sport dress may have a hem of suitable width, put in by hand.

On circular skirts a bias binding, facing, or piping, is a good finish. If a hem is used it should be very narrow.

Detailed directions for hems are given in the *Second Clothing Bulletin,* pages 23 and 24.

Problem IV

Making the Underwear

I. Pattern and Material

Review suggestions for choice of design and material. You will gain more from this problem if you choose different and more difficult patterns than those you used in your first and second year projects.

Buy a commercial pattern of suitable style and correct size. For bloomers or shorts, the pattern outline in the *Second Clothing Bulletin,* page 4, may be used instead.

Choose material suited to type and style of both outer dress and the undergarments you plan to make. Be sure that the cloth is wide enough to cut to good advantage.

II. Testing the Patterns

Check the patterns by your own measures. Directions for taking measures are given in the *First Clothing Bulletin, page* 22.

The slip pattern should be checked for correct bust and hip measures (your own measures plus three or four inches for fullness), and for correct length.

Bloomers and similar undergarments should be checked for hip measure (plus three to six inches for fullness), for length and for waist measure.

Make any necessary alterations in length or width by folding in tucks to make the pattern smaller, or by slashing and spreading the pattern to get extra width or length wherever needed. Review directions for pattern alteration in the *Second Clothing Bulletin.*

III. Cutting

Follow usual rules for cutting, including straightening and pressing material, planning the placing of all pieces of the pattern to save material, and careful pinning and cutting of each part.

Mark the notches by cutting them *out* from the pattern rather than *in.*

IV. Construction

When making this underwear, apply all that you have learned about suitable seams and finishes for various styles and materials.

Baste along the seam lines, matching the notches, and try on for fitting. Make any necessary changes.

If the slip does not hang straight, put in a dart at the front underarm; or, if a dart has already been made, increase its size or put in a second dart until the slip is raised at the sides enough so that it does not poke out in front.

French seams may be used for a slip of light-weight material, or for shorts or step-ins of dainty design.

Fell seams are preferred for bloomers, for plain tailored shorts or step-ins, and for slips cut on the bias.

The finishes used will vary with the articles being made. Hems may be used for the top and bottom finish of a straight slip, or for the bottom of the legs of bloomers or shorts. A hem should not be used on a curved line. A bias binding or facing is the best finish for the neck and armholes of a slip with built-up shoulders.

Plackets are necessary for fitted bloomers or shorts, and for the underarm of some close-fitted slips. Directions for the bound placket are given on page 6 of the *Second Clothing Bulletin.*

Lines of stitching on seams, bands, bindings, hems or facings will be sufficient trimming for tailored underwear. Lace or simple embroidery stitches may be used on the daintier types. Val lace is durable and attractive. A narrow width should be chosen as it is daintier and fits around curved edges better than a wide lace. The lace should be overhanded to the edges, which may be faced, hemmed, rolled, or finished with a French hem.

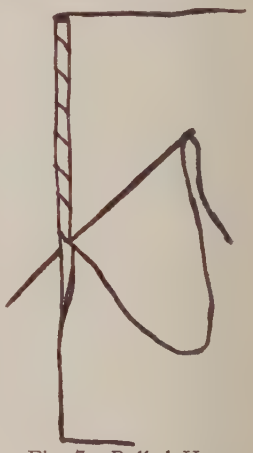

Fig. 7.—Rolled Hem.

A rolled hem (*Fig. 7*) is made by rolling the edges of the cloth between the left thumb and forefinger, to the wrong side. It is easier to begin the roll if a fine needle is placed along the edge and the material rolled over it. The roll is held in place by *whipping*, fine slanting stitches made by slipping the needle under the roll and through the cloth to the left.

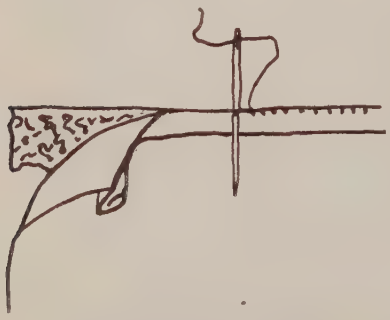

Fig. 8.—French hem with lace.

The *French hem* is a narrow hem used when lace is sewed on at the same time the hem is made. Turn a small hem to the right side of the edge to be finished, then fold the hem back to the wrong side, creasing it exactly in line with the crease of the first turn of the hem. The two folded edges and the lace are sewed together with the overhanding stitch (*Fig. 8*).

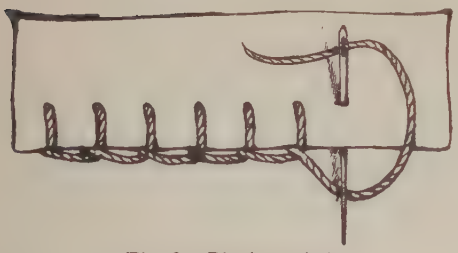

Fig. 9.—Blanket stitch.

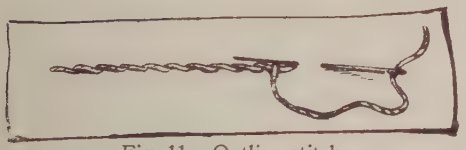

Fig. 11.—Outline stitch.

Fig. 10.
Chain stitch.

Fig. 12.
Feather
stitch.

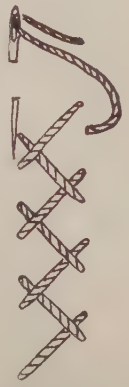

Fig. 13.
Catch stitch.

Feather, outline, chain, blanket, or catch stitches are attractive and easily made.

Each seam or other finish should be pressed as it is made, and the completed article given a final pressing.

The underwear you make will be judged by the quality of material you use, your choice of seams and finishes, the neatness of your work, the evenness of your stitching, suitability of the design, and cleanliness and pressing of the finished article.

Problem V

Health and Personal Appearance

Four-H club girls pledge their "health to better living," and the development of this H is a part of every club project. Health has a special relation to the clothing project, because a part of the "better living" that comes with better health is an improvement in personal appearance.

I. General Appearance

It is not pleasant to be ill. We are all glad to have good health, but probably don't often stop to think how much this helps us in looking our best. The healthy girl is likely to be keen and

alert, to have a pleasant expression and friendly manner; all of which add to her charm.

II. Complexion

A good complexion depends largely on good health. Such habits as sleeping eight to ten hours with the windows open, drinking six to eight glasses of water a day, eating an abundance of fresh fruit and vegetables, drinking plenty of milk, and exercising in the open air each day—these show results in a clearer skin and better color. A truly good complexion comes from within. It is not put on from the outside over a neglected, unhealthy skin.

III. Posture

Another thing which affects both our health and appearance, and which we can do something about, is our posture; that is, the way we stand, sit, and walk. What difference does good posture make in the way we look and feel? We wear our clothes better because good posture gives us a better foundation on which to wear them. A slouchy position may spoil the fit of a dress, because it makes it wrinkle and hang unevenly. Good posture also improves our health. The organs of the body have a better chance to carry on their work properly when they are not cramped by poor positions of standing and sitting.

Practice taking a good standing position until it has become a habit.

(a) Stand relaxed, with the feet parallel (not toeing out) and quite near together.

(b) Pull in the abdominal muscles, making yourself as thin as you can through the abdomen.

(c) *Grow tall,* stretching the head up, with the chin in.

(d) Breathe naturally, letting the arms fall easily at the sides, the shoulders in a natural position.

When working at your sewing, practice a correct sitting position for both hand sewing and machine work.

(a) Sit with your feet flat on the floor and your hips well back in the chair.

(b) Keep the shoulders back (but not stiff) and *sit tall,* keeping the chin in.

(c) When bending over, as in running the sewing machine, bend from the hips, keeping the back straight.

(d) Watch yourself to see that you do not form bad habits such as sitting on the end of the spine, bending over in a round shouldered position, or twisting the feet around the leg of the chair.

When walking, start from the correct standing posture.

(a) Keep the feet parallel as you walk, so that the weight of the body is carried through the center of the foot. Do not toe out.

(b) The heel strikes the ground first, then the weight is carried to the toes, which give a slight forward push to each step.

IV. Clothing

We know that our appearance is affected by the clothes we wear. Clothing may also affect our health, thus still further influencing our appearance.

Shoes are closely related to posture. We cannot stand or walk correctly when wearing shoes with pointed toes or short vamps that cramp the toes, or heels so high that the spine is curved and the body thrown out of line.

Good-looking shoes help us to be well-dressed but uncomfortable shoes are never attractive.

Good taste requires that our clothes be suited to their use. Therefore we should choose low-heeled, comfortable shoes for everyday wear, and use those with higher heels only occasionally for dress-up affairs.

Healthful shoes are:

(a) One-half to one inch longer than the foot.
(b) Broad enough to allow the toes to do their part in walking.
(c) Medium, broad heels.
(d) Straight inner sole.

Healthful stockings are well-shaped, smooth, and at least one-half inch longer than the foot.

The modern girl does not injure her health with such tight corsets, collars, and waist bands as her grandmother wore; yet even today, considerable harm is done by tight garters, elastic bands in bloomers, rolled stockings, and girdles or brassieres which fit too snugly. If any of the clothing is so tight that it leaves marks on the skin you may know that it is interfering with the circulation of the blood. Tight bands around the waist are likely to hinder the proper digestion of food.

The question of proper clothing for the various seasons of the year is also important from the standpoint of health. We should not weight ourselves down with too heavy clothing, nor yet wear so little that the heat and energy of the body are wasted.

We know that wool protects us from cold. It is not a good heat conductor, hence keeps the body heat in. No set rules can be given about the amount of wool clothing that should be worn, because conditions vary a great deal. Those who spend most of their time in well-heated homes or school rooms would be un-

comfortable in woolen underwear, but should have enough wool in the outside clothes so that they are proctected when they go out of doors. Cotton clothing, no matter how heavy, does not give the same protection, as it is a good heat-conductor, hence lets the body heat escape.

Too much clothing worn in a warm room causes perspiration, and a chilled feeling when going out into the cold. It makes one more sensitive to changes in temperature.

V. Good Grooming

To be well-dressed, we must be well-groomed. Cleanliness of person and dress; care of hair, teeth, hands and nails contribute to a well-groomed appearance. Without this care, we cannot expect to look our best, no matter how pretty our clothes are.

A clean body, with clean underwear as a foundation for our outer clothing, improves not only our appearance but also our attitude of mind. We feel better and have more self respect when we are clean from the skin out. For the sake of both our health and our appearance, a bath each day, or at least twice a week, is desirable.

Cleanliness of the face is essential to a good complexion, because it removes dust, dirt, and dead cells and oil that are thrown off by the skin and are likely to cause pimples and blackheads.

Some people who wash their faces every day neglect the hair and scalp for weeks at a time. Well-kept hair depends on cleanliness and attractive arrangement.

Hair should be washed as often as is necessary to keep it clean. Brushes and combs should be washed frequently and kept for your own individual use. The arrangement of the hair which is becoming to you will depend on the size and shape of your head and face. Simple, natural lines are always in good taste, and a soft, irregular line around the face is usually becoming. If your chin is square, beware of straight, severe haircuts, with straight bangs. If you have a round face, do not fluff your hair out so that it gives still more width, but wear it closer to the head.

Well-kept hands and nails depend first of all on cleanliness. Nails should be filed or trimmed to an oval shape, and the cuticle at the base of the nail pushed back each time the hands are washed so that you have nice "halfmoons." The nails may be polished a little, but too high a gloss is not in good taste.

Vaseline rubbed in around brittle nails helps to keep them from breaking off. A good lotion rubbed into the hands after washing them will prevent chapping.

Regular care of the teeth is another health habit which is also a matter of good grooming. Teeth which are diseased or uncared for cause bad breath and an unpleasant appearance.

No doubt each girl can improve her standards of personal care

and cleanliness. After studying the material given above, each girl should make a list of things she herself can do in order to be healthy and well-groomed. Then she should practice all of these things until they become regular habits.

Problem VI

Lunch Cloth

I. Materials

Linen, Indian head, beach cloth, unbleached muslin, or flour sack; thread number 70; needle number 8.

Linen is especially suitable for a lunch cloth or napkin because it looks well, wears well, and launders beautifully, but a good quality of linen is expensive. Therefore, Indian head is probably the most satisfactory material to use for a lunch cloth.

If flour sack is used, it should be one of firm quality and in good condition.

II. Design

Lunch cloths are usually made 36 or 45 inches square. The hem should be in proportion to the size of the lunch cloth, that is: about 1 to 1¼ inches in width.

Hem the lunch cloth by hand, using a napery hem, and mitering the corners.

You may use a simple, appropriate embroidered design in the corner of the lunch cloth. A cross-stitch or simple floral design might be chosen. You may decorate the lunch cloth by drawing threads and inserting heavier colored threads. This should be done before the cloth is hemmed, but first the width of the hem should be decided in order to plan the correct placing of the threads you are to draw in.

The threads will form a border on the inside of your hem. Draw out one thread, skip a thread, and draw out another. This leaves one thread with a thread drawn on each side. Draw this remaining thread out an inch or so at one edge and tie to it with a square knot a double silk thread. Draw the thread out from the other edge, thus drawing in the silk. In the same manner use the silk to draw in the colored thread wanted. Repeat on all sides of the lunch cloth.

III. Construction

1. *Preparation.* Straighten the edges of the material. Decide on the finished width for the hems you are to use. Fold the hems in place on all four sides.

2. *Mitered Corners.* The four corners of the lunch cloth are

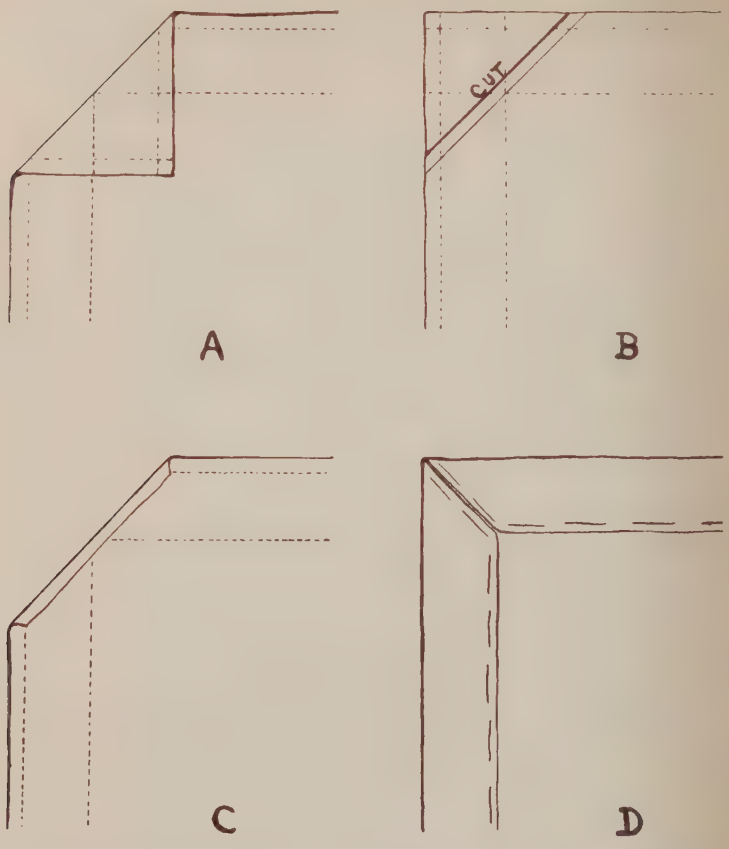

Fig. 14.—Mitered corner. A. Hems opened, and corner creased in place; B. Excess material to be cut off on line indicated; C. seam allowance folded across corner; D. Hems basted in place, folded edges meeting at corner.

to be mitered, which means that some of the excess material is cut away, making the corners less bulky.

Open at the corners, the hems which you have creased in and make a diagonal fold across the corner, (*Fig. 14-A*) where the second turns of the hems cross. Cut a seam's width outside this fold (*Fig. 14-B*). Turn in this seam allowance, (*Fig. 14-C*) and fold the hems back in place, thus bringing the folded (mitered)

edges together at the corner (*Fig. 14-D*). Overhand these two folded edges together.

3. *Napery Hem.* After the hems have been basted in place, turn them back to the right side, creasing the material even with the first fold of the hem. Overhand the folded edges together (*Fig. 15*).

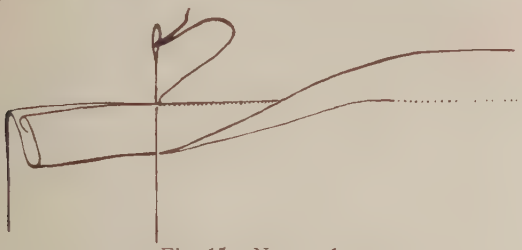

Fig. 15.—Napery hem.

The stitches should be taken straight toward you, so that they will be in line with the threads of the material. They should not be taken too deep nor drawn too tight. Press the corners and hems carefully.

VII

Score Cards to Be Used in Judging Clothing

(Score cards from U. S. D. A. Misc. Circ. No. 90)

Each garment you make should show improvement in the quality of your work. The use of a standard score card will help you to judge your progress, and should result not only in better stitches and seams, but also in wiser choices of material, design and color.

School, House, or Street Dresses

		Possible Score	Actual Score
I. Materials Used, Including Trimmings		30	
Suitability to design and purpose of dress	15		
Durability of materials	10		
Laundering and cleaning qualities	5		
II. Design and color		20	
Suitability to occasion	10		
Individuality	5		
Beauty of line and color	5		
III. Workmanship		30	
Choice and neatness of seams, hems, finishes, etc.	15		
Perfection of stitching (hand or machine)	15		
IV. General Appearance		10	
Cleanliness	5		
Pressing	5		
V. Relation of Garment Value to Cost in Time and Money		10	
Total Score		100	

Undergarments

	Possible Score	Actual Score
I. Materials Used, Including Trimimngs	30	
Hygenic aspects	10	
Durability of Materials	10	
Laundering qualities	10	
II. Workmanship	30	
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
III. Design	20	
Suitability	10	
Protection and modesty		
Comfort		
Beauty in line and color	5	
Originality	5	
IV. General Appearance	10	
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money	10	
Total Score	100	

Handwork on Household Articles and Clothing Accessories, Involving Design

(Use in Judging Lunch Cloth)

The following score card is intended for the scoring of luncheon sets, dresser scarfs, bed spreads, handkerchiefs, bags, and other household articles and clothing accessories in which design has been introduced by some kind of handwork.

There is no field of endeavor in which more time is wasted and more inartistic and inappropriate results obtained than in handwork on these articles. In scoring them, therefore, true beauty and usefulness should be emphasized.

		Possible Score	Actual Score
I. Value of Articles in Relation to Work Done and Material Used		25	
II. Suitability of Materials		20	
Textures	10		
Kind of fibres	5		
Thread used	5		
Size			
Type			
III. Design and Color		25	
Appropriateness of design to material	5		
Subordination of design to the purpose of article	5		
Adaptation of design to the area	5		
Quality of rhythm, harmony, and balance	5		
Choice of color combination	5		
IV. Workmanship		25	
Choice and neatness of stitches, seams, hems, etc.	15		
Perfection of stitching	10		
V. General Appearance		5	
Total Score		100	

VIII

Demonstrations

Demonstrations presented by the girls at club or community meetings, achievement days or contests, are an important part of the year's work.

It is expected that the girls who are to give the demonstrations will work out the subject matter with the help of their local leader. Subject matter presented in your own words is much more interesting and worth while than a memorized speech.

Any helpful practice you have learned in your clothing project may be used as the basis of a demonstration. A few suggestions are given here, but you are not limited to this list.

1. *Cutting a dress from a commercial pattern*

You should demonstrate the study of your pattern, preparation of the material, correct placing and pinning of various parts of pattern, cutting, marking of notches, darts, etc., making of piecings.

2. *The well-fitted sleeve*

This demonstration might include alterations of sleeve patterns, correct placing on the material, marking of notches, cutting, pinning and basting into armseye of dress, points to note in fitting, methods of finishing seam.

3. *Short cuts in sewing*

This would include such topics as proper equipment for efficient work; preparation of material by pressing, and stretching in shape; pressing wrinkled patterns; using iron to press hems, seams, etc., for turning; pinning long, straight seams for stitching (pins at right angles to edge); notching seam edges that do not ravel; short cuts on the machine, such as machine gathering and shirring.

Score Card for 4-H Club Demonstration Teams

1. *Subject Matter* 30
   a. Importance of subject matter presented in relation to fundamental problems of home or farm.
   b. Accuracy of statements made in oral presentation and proper methods in doing work.
   c. Completeness with reference to the giving of all steps necessary to clear understanding of process.
   d. Clearness and definiteness of statements made in simple language easily understood.
   e. Replies to questions (Team should respond to any questions asked by Judge).
   f. Team should give authority for subject matter presented.
2. *Team Work* 20
   a. Preparation, arrangement, and use of materials.
   b. Organization of work. Each member busy in so far as practical, while member not actually directing demonstration should reinforce points at hand, or at least not detract from demonstration.
   c. Appearance and conduct of team—sincerity, force, attitude.
3. *Skill* 20
   a. Ease of procedure.
   b. Workmanship and efficiency in manipulation.
   c. Neatness and cleanliness in doing work.
   d. Speed, system or dispatch.
4. *Results* 15
   a. Effect upon audience—all processes clear.
   b. Effect upon materials used in demonstation or the finished products.
5. *Practicability* 15
   a. Value of the principles given for the home, farm, or community.
   b. Demonstration must show actual club practices.
   c. Actual value as practical demonstration.

Total Score 100

IDAHO CLUB PLEDGE

I pledge my head to clear thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.

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